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STUDIES IN FURNITURE DESIGN.

EIGHTH PARALLEL—FRENCH AND ENGLISH
RENAISSANCE.

IN our October number we had occasion to explain the peculiarities and the beauties of the furniture of the Italian and Spanish Renaissance. From these naturally sprung the form of the Renaissance in the other countries, and though it had an effect differing almost absolutely in every locality, yet that particular age or time is noted as displaying either the best that the country produced, or as the opening of a new style.

While Henry the Eighth may have had domestic eccentricities that made him rather an uncertain and unsatisfactory husband, he atoned in a measure for his penchant toward wife-killing, in his encouragement of the fine arts, his recognition of learning, and his emphatic approval of a rich and elegant mode of living. Primaticcio, an Italian artist of considerable ability, was induced by Henry to take up his residence in London, and a large number of prominent designers and workers in metal were persuaded by the apparent revival of popular taste to abandon the studios and shops of their native places and journey to England. Holbein was one of these artists who became most famed, and whose excellent work continues to this day.

The changes in England were less marked than in other directions, the straight lines of the Gothic were retained and formed no inconsiderable part of the new form, in fact the forms while differing in many respects from those which had prevailed, would hardly be entitled to the distinction of a new style. The Gothic, the Tudor and the Stuart styles were more or less combined in this form of Renaissance, harmonized by an Italian taste, and displaying some classical details.

The French Renaissance was productive of much more beautiful work than that coming from England and the effect of the universal movement toward reform in matters artistic, was infinitely better on the continental side of the channel. At the request or the suggestion of Francis I. numerous artists from Italy repaired to France, where they established art works and art schools, and very soon established in that country the refinement and magnificence for which Florence and a few other Italian cities had long been famed, and were recognized as the leaders of all that pretended to a refined bearing. Schools of ornamental art were established, and all the means possible were taken advantage of to educate the native French workman to the requirements of the new fashions. Cellini was one of the master spirits of the times, and he joined with others almost equally talented in teaching the younger generation of architects and designers, the most of whom, after receiving the immeasurable advantage of such training, found their way to Rome or to Florence where under the guidance of the great masters

they readily acquired and mastered their arts.

"Jean Goujon stands at the head of the French masters. Besides being a sculptor and an architect, there is little doubt of his having designed and even sculptured wood furniture. Probably the carved woodwork of the king's bedroom and adjoining rooms in the Louvre are by his hand. Bachelier of Toulouse did the same, and pieces are attributed to him now in the Kensington Museum. Philibert de L'Orme was another artist in a similar field. Both Goujon and Bachelier showed the influence of the great Italian artists in their work.

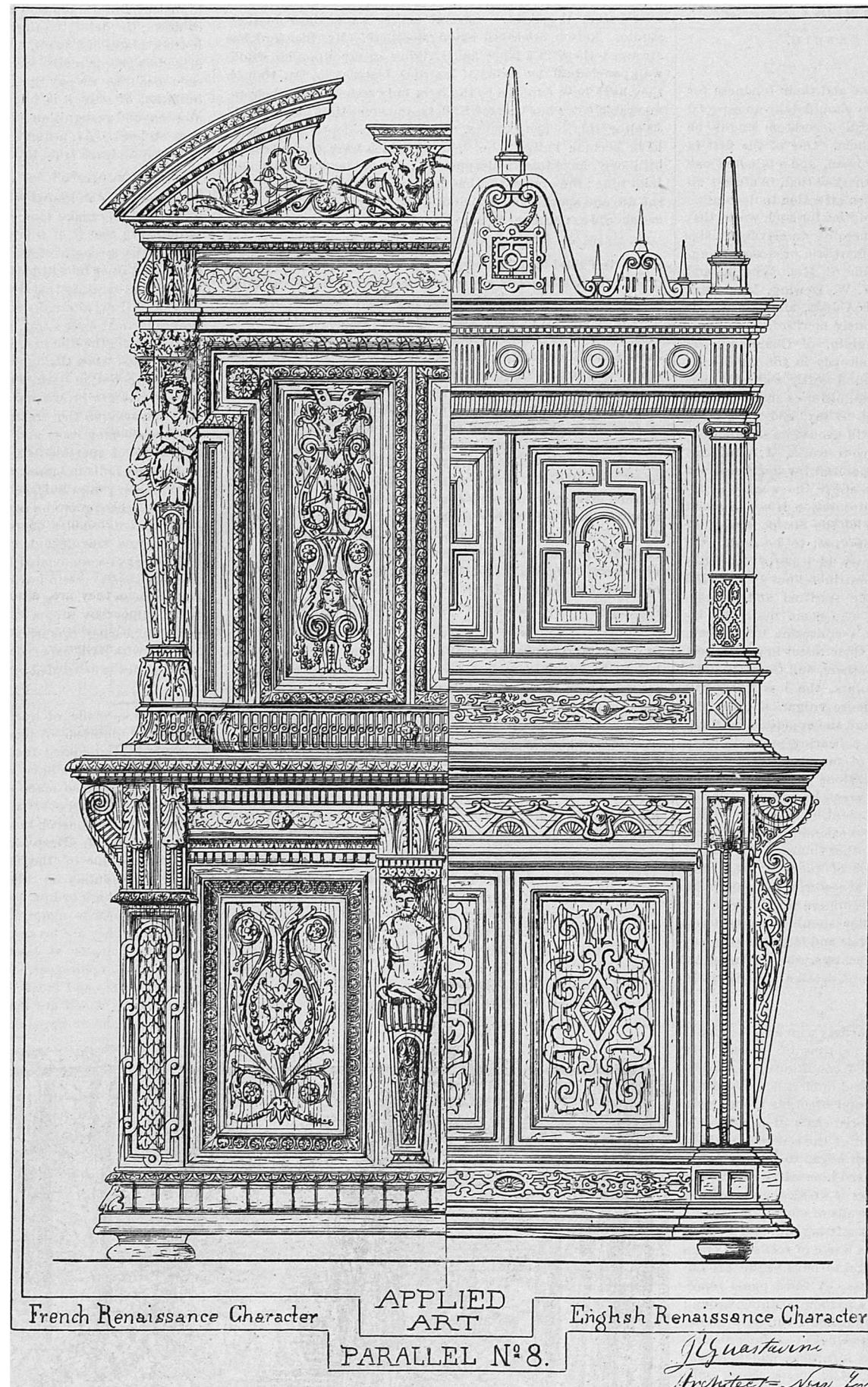
The woodwork in the Renaissance houses—the paneling and fitting of the rooms—was designed by

stantly recurring. The ornaments of French wood-workers show a fondness for conventional bands or straps interspersed with figures and other ornaments.

SMALL BEDCHAMBERS.

THERE is reason to believe that more cases of dangerous and fatal diseases are gradually engendered annually by the habit of sleeping in small, unventilated rooms than have occurred from a cholera atmosphere during any year since its appearance in this country. Very many persons sleep in eight by ten rooms, that is, in rooms the

length and breadth of which multiplied together, and this again multiplied by ten for the height of the chamber, would make just 800 cubic feet, while the cubic space for each bed, according to the English apportionment for hospitals, is 2,100 feet. But more in order "to give the air of a room the highest degree of freshness," the French hospitals contract for a complete renewal of the air of a room every hour, while the English assert that double the amount, or over 4,000 feet is required. Four thousand feet of air every hour! And yet there are multitudes in the city of New York who sleep with closed doors and windows in rooms which do not contain a thousand cubic feet of space, and that thousand feet is to last all night, at least eight hours, except such scanty supplies as may be obtained of any fresh air that may insinuate itself through little crevices by door or window, not an eighth of an inch in thickness. But when it is known that in many cases a man and wife and infant sleep habitually in thousand-feet rooms it is no marvel that multitudes perish prematurely in cities; no wonder that infant children wither away like flowers without water, and that 5,000 of them are to die in the city of New York alone during the hundred days which shall include the 15th of July, eighteen hundred and —! Another fact is suggestive, that among the 50,000 persons who sleep nightly in the lodging houses of London, expressly arranged on the improved principles of space and ventilation already referred to, it has been proved that not one single case of fever has been engendered in two years! Let every intelligent reader improve the teachings of this



the architect, and was full of quaint, sometimes extravagant imagery. The architectural and decorative plates of Jacques Androuet du Cerceau will give some idea of the dependence of all these details on the architects of the day. This author published designs for marqueterie as well as for all sorts of woodwork. A glance at the heavy cabinets of the later sixteenth century, of French origin, will show how completely great pieces of furniture fell into this heavy character. Shelves are supported on grotesque figures, while in the moldings instead of simple running lines worked with the plane, as in the fifteenth century woodwork, we see the egg and tongue, acanthus leaves, dentils and other members of classical architecture, con-

article without an hours delay.—*Builder*.

THE color of carpet should always be chosen in relation to the general design of the room. To secure a thoroughly pictorial effect to the eye as a whole, and a comfortable one to the senses—the carpet, a little darker than any other portions, should present the main body tint from which the rest of the room works up in lighter tints, unless strong contrasts rather than shades are desired.

IN the decoration of iron bedsteads the paint should not be allowed to shine. Venetian red, chocolate and sage green will perhaps be the best colors to adopt for this purpose.